# PALACE ROCK DRUMS

user manual

Thank you for purchasing **PALACE ROCK DRUMS**!

PALACE ROCK DRUMS is a versatile rock drum kit for Kontakt.

It lets you easily create your own drum sound with a full 10-channels mixer and built-in effects.

The library also includes lots of sound presets, each with tempo-synced rhythms and fill-ins. The built-in grooves can be intuitively modified using the modulation wheel. A 'humanize' knob lets you add realism by adding automatic dynamic variations.

## INSTALLATION

To install the samples and instruments on your hard drive, unzip the file named PALACE ROCK DRUMS.zip. On a Mac, use the default 'Archive utility'. On a PC, I recommend to use Winrar or Winzip to properly unzip the file.

You can then copy/paste the PALACE ROCK DRUMS folder to your sample library hard drive, and make sure you make a backup of the new samples on a separate drive (or a SD card / USB stick...)

**IMPORTANT NOTE:**

!!! Please keep the PALACE ROCK DRUMS folder structure intact: Do not move or erase a folder or a file from the main PALACE ROCK DRUMS folder to ensure proper loading of the instruments.

## LOADING INSTRUMENTS

To load patches, find the folder from the Kontakt Files Tab and select the patch you wish to load: just double-click on a patch or use drag- and-drop. You can also use Kontakt's '**quick load**' menu. Find more infos about this in Kontakt's user manual

***!!! NB: Native Instruments Kontakt 5.3.1+ is required to fully use the instruments. Make sure you have the latest updates installed.***

You can also load patches with Kontakt Free Player in demo mode (with a 15mn time limit and saving functions disabled).

Along this user guide, you'll find a pdf **License Agreement**. Please read this text carefully, it precisely explains the things you are allowed and not allowed to do with the sample library.

# KONTAKT INSTRUMENTS

PALACE ROCK DRUMS features one main 'INIT' patch, 3 alternative 'INIT' patches, 1 'INIT' patch with multi OUTPUTS, and 24 sound presets:

Use the main patch (#00) to quickly get started :)

The patch '**01_PALACE ROCK DRUMS_Extra TOMS**' uses 4 different tunings for the TOM keys, in order to reproduce the sound of a set of 4 different toms.

The patch '**03_PALACE ROCK DRUMS_RoomMics for Cymbals only'** doesn't use kick, snare or tom samples in the Glyn Johns, Room, and Overhead channels: these three channels control only the HiHat and Cymbals. This allows different results in sound and feel for the whole kit when mixing channels.

The patch '**04_PALACE ROCK DRUMS_MultiOUTPUT'** lets you record the channels separately in your DAW (see below)

The other sound presets use various mixer settings and effects to achieve a different sound. Various sets of built-in grooves are used in these presets. All these instruments use the same samples and same keyboard layout.

| |
|---|
| 00_PALACE ROCK DRUMS_INIT.nki |
| 01_PALACE ROCK DRUMS_Extra TOMS.nki |
| 02_PALACE ROCK DRUMS_no Humanize.nki |
| 03_PALACE ROCK DRUMS_RoomMics for Cymbals only.nki |
| 04_PALACE ROCK DRUMS_MultiOUTPUT.nki |
| 10_SuperNatural GranSTAR.nki |
| 11_QOTSA Grand Power.nki |
| 12_Mono Breaks and Cuts.nki |
| 13_Give it Away.nki |
| 14_Doctor Spin High Pitched.nki |
| 15_Dirt Mono SKA.nki |
| 16_Natural Tape Punch.nki |
| 17_Punk Electro Power.nki |
| 18_Broad Crunch Bite .nki |
| 19_Warm Indie Folk.nki |
| 20_Bright Twang ShotGun.nki |
| 21_Pure Concentrated Power.nki |
| 22_Sound City Focused.nki |
| 23_Achtung EasyFlange Spray.nki |
| 24_Stevie Wide Drum Booth.nki |
| 25_Wet and Controlled.nki |
| 26_Bone Dry Separated.nki |
| 27_Piccolo Breaks.nki |
| 28_Dirt MoFo Natura.nki |
| 30_AmpSmack Gated 3D.nki |
| 31_Super Bright CleanGate.nki |
| 32_60s Modern Jazz Quartet .nki |
| 33_Soft Jazz like Manhattan.nki |

*For maximum realism, try to actually play, perform and record this instrument live in your tracks! Use Pad controllers or keyboards.*

*To provide the best realistic response, the instruments use extended sampling with high amounts of velocity layers and script-based round-robin.*

*I highly recommend choosing the velocities (how hard a key is played) according to the sound you are aiming for. PALACE ROCK DRUMS offers many velocities (up to 40 layers!) with extra details in the higher velocities.*

## Using the MULTI-OUTPUT INSTRUMENT:

One multi-output preset is included: patch #04_PALACE ROCK DRUMS_INIT_MultiOUTPUT

To use this preset, you will first need to copy the file **PALACE ROCK DRUMS.cfg** from the library's folder *RESOURCES/Output Section PRESET/* in this folder on your computer:

*/Users/Library/Application Support/Native Instruments/Kontakt 5/default/Output Section Presets/*

In your DAW, load the **16 channel multi-output Kontakt** VST. In Kontakt, load the Multi-out patch #04. At the top of Kontakt, click on 'Output' to open the output section:
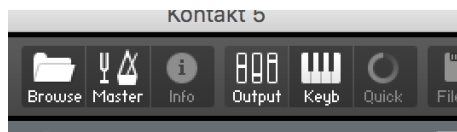
In the Output section, click on **Presets / Batch configuration** and select 'PALACE ROCK DRUMS'
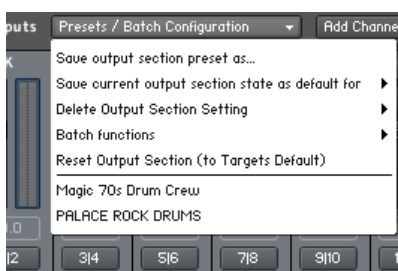
This will automatically load a preset with the following 8 stereo channels:

KICK, SNARE, High TOM, Low TOM, Glyn Johns, ROOM, OH, TRASH

Next you will need to have 6 audio tracks ready for recording in your DAW, and you must link the input of these channels to Kontakt multi-outputs. Please note that this is **highly dependent on the DAW that you are using**, and you will find many tutorials online for properly configuring ProTools, Logic, Cubase, Ableton Live and other DAWS for this. Also check the user guides for Kontakt and your DAW to find extra information.

Once your DAW is properly set, you should be able to record each instrument on its separate track!

NB!!! I highly recommend leaving the **reverb in BYPASS** when using the multi-output preset: this is how the preset is loaded per default, since the reverb shares the same output as the kick (channel 1-2).  Therefore, record the drums separately and add reverb in your DAW afterwards for the maximum flexibility :)

## About the key colours:



The keyboard layout is organised in two categories:

**1.VARIOUS COLOURS, G0 to F#2: DRUM KIT**

These keys let you play the different drum elements, and the layout closely follows the standard GM mapping, with extra sounds:

**RED:** Kick2 (B0), main Kick (C1)

**BLUE:** Cross-stick (C#1), Snare 1 right hand (D1), Claps (D#1), Snare 2 right hand (E1)

Snare 1 left hand (G0), Snare 2 left hand (A0)

**GREEN:** Low Tom left hand (F1), Low Tom right hand (G1), High Tom left hand (A1), High Tom right hand (B1),

**YELLOW:** Closed HiHat (F#1), Foot HiHat (G#1), Open HiHat (A#1), semi-open HiHat 1 (F#2), semi-open HiHat 2 (G#2).

**!!! GREEN:** These two extra semi-open HiHat (A2, A#2) are not linked to the other HiHat keys (=*no choking*) in order to easily reproduce typical rock HiHat techniques.

**YELLOW:** Cymbal 1 bell (C2), Cymbal 1 crash (C#2), Cymbal 2 Bell (D2), Cymbal 2 ride (D#2), Cymbal 3 crash (E2)

**CYAN:** Tambourine played with sticks (F2), Cowbell (G2)

**2. WHITE, C3 to B3: TEMPO-SYNCED RHYTHMS**

These keys let you easily play complex and natural beats and fill-ins.

The white keys (C3, D3, E3, F3, G3, A3, B3) offer 7 different rhythms, and the black keys (C#3, D#3, Gb3, Ab3, Bb3) let you play fill-ins and breaks.

How to use the tempo-synced grooves:

- Press any of these keys to start a rhythm.
- Once a groove is playing, press a different key to switch to another rhythm.
- Press the last depressed key a second time to stop the groove.

*Have fun jamming with the different rhythms :)*

*Use a main rhythm and experiment playing different keys*

*and quickly coming back to the main groove to create on-the-spot fill-ins!*

## MODULATION-WHEEL GROOVE VARIATIONS:

PALACE ROCK DRUMS offers a fun and instinctive way to bring the pre-programmed rhythms to life:

Once a groove is playing, you can easily switch to a variation of this pattern by using the Modulation Wheel (or another controller sending Midi CC1). Four groove variations and five 'beat repeats' are pre-programmed and directly accessible via the modulation wheel.

**The first half (low values) of the Mod Wheel range lets you switch between 4 groove variations, and the second half (top values) lets you play 5 different 'Beat repeats':**

**A: GROOVE VARIATIONS:**

One main groove + 3 variations (cc01-64)

**B: BEAT REPEATS** (from cc65 to cc127):

-    Half (2 beats)
-    Quarter note (1 beat)
-    Eight note
-    16th note
-    32nd note

**TIPS:**

- *Always access the main groove by bringing the Mod Wheel to the lowest position.*
- *You can leave the Mod Wheel at a different position to let a variation or a beat repeat play.*
- *To replicate a drummer's typical rhythmic variations, simply follow your instinct and quickly change the mod wheel to a different value before returning to the main groove.*
- *Try the variations on fill-ins too (black keys (C#3, D#3, Gb3, Ab3, Bb3))*
- *Play mod-wheel variations with the left hand and switch patterns and fill-ins with the right hand to easily create expressive natural rhythm tracks!*
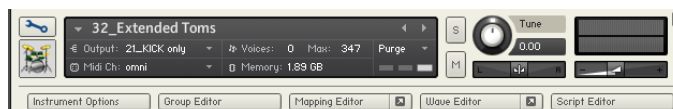
**!!! HOW TO DISABLE THE MODULATION WHEEL FUNCTION OR ASSIGN GROOVE VARIATIONS TO A DIFFERENT CONTROLLER:**

Follow these steps if you don't want to have the variations assigned to the MOD WHEEL:

Click on the tool to 'open' Kontakt
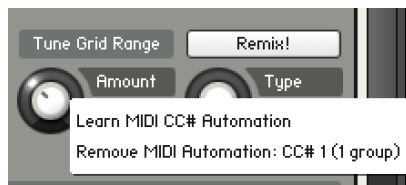
Click on **SCRIPT EDITOR**

Click on the tab **DRUM COMPUTER**



Locate the Knob under the label 'Remix'.
Right-click on this knob



Click on the option *'Remove MIDI Automation: CC#1 (1group)'*



That's it: the groove variations won't be linked to the Mod-wheel!

You can **choose a different controller** to switch groove variations:

Simply right-click on the knob again, choose the function 'learn MIDI CC# Automation', and move one of your MIDI controllers: the function will be automatically assigned to this new controller!

Don't forget to save your instrument if you like the changes you made!

## !!! Changing the way the grooves are triggered and stopped:

The way the grooves are triggered per default is great fun for jamming. You might however prefer to have **the grooves only play when a key is pressed**, and stop when the key is released. It is very easy to change this within Kontakt. Here is a step-by-step guide:

- First, you must 'open' Kontakt by clicking on the tool at the top left.
- Then click on Script Editor (at the right, just under the main Volume fader)
- You'll see the different Tabs for the scripts. Click on the 'Drum Computer' tab on the right.
- In the Global Options, click on the button Latch to deactivate it:



That's it, now the rhythms only play for as long as you hold the key.
You can click on the tool again (to close the menus/scripts).

Now you might want to resave the patch. You can overwrite the current patch or use a different name. Just make sure you choose the option 'patch only', and save the patch in the Instrument folder.

## !!! Recording the rhythms and rolls as **MIDI** in your DAW:

It is possible to record Midi data into your DAW from the built-in grooves.

To do this, click on the icon 'Options' at the top:
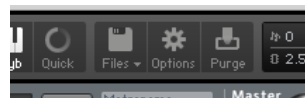


In the options box, choose 'Engine' and click on 'choose options' for the 'Send MIDI to outside world' category.

Choose the option 'script generated notes'

That's it, Kontakt will now send MIDI notes when rhythms are played.

Make sure you **properly configure a MIDI track in your DAW** to receive and record these MIDI notes. Since all DAWS have a specific way of configuring tracks, you can check your DAW's user manual or do a search on the internet if you haven't done this before.
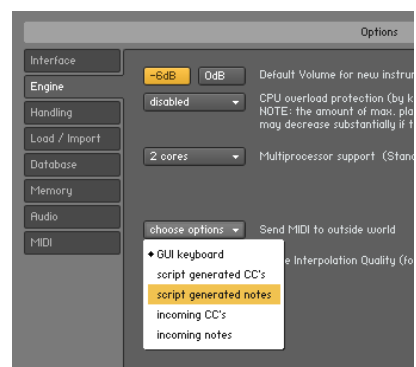
## USING THE INTERFACE:

The interface is organised in three sections:

**1. The channels mixer:**



This section lets you mix the different microphone signals, control the **bleed** signals for the close mics, change the **phase** of the channels, control the **reverb sends**, add individual **effects**, and also control the **panning** of the toms and **width** of the stereo channels.

For all channels, simply use the main blue knobs to adjust the volume. *!!!NB:* Use cmd+click to bring any fader to its default value.

### BLEED FUNCTION on close microphones:



For the channels Kick, Snare, High Tom, and Low Tom, click on the small grey knob next to the Phase Switch to activate the mic bleed function. When the knob is white, the bleed function is activated. This means that the channel will also play recorded samples from other drum elements. For example, kick samples recorded from the snare microphone will play when the SNARE channel Bleed is activated.

!!!! Keep the BLEED function deactivated for a very precise and clean sound. Less samples will be simultaneously played, resulting in smaller CPU usage.

Use the BLEED function for more realism and a complexer, fuller and 'dirtier' sound. Please note that extra samples will be played each time a key is pressed, resulting in an increase of CPU usage!

### PHASE SWITCHES:



These switches let you invert the phase of the microphones. This way, you can get different frequency responses when channels are combined. When the switch is white, the phase is normal. All channels are phase-aligned to achieve the most natural result when all switches are deactivated. When the switch is red, the phase is inverted. Try different Phase combinations to explore unique sounds!

## REVERB SENDS:
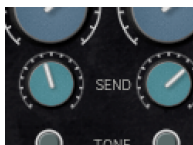
For each channel, use the green 'SEND' knobs to control the individual amount of reverb. These knobs are 'post-fader', which means that there won't be any reverb sent when the channel volume is completely down. The individual reverb sends work together with the Master Reverb controls (view 'MASTER EFFECTS' section below)

## CHANNEL EFFECTS:

These switches let you activate various channel effects such as Equalisers ('Tone'), saturation and overdrive ('DRIVE'), Transient Shapers (SHAPE), compressors (COMP) or limiters. All effects are pre-set and fine-tuned according to the channel's sonic properties and potential.

When the switch is white, the effect is activated. When all effect switches are deactivated, you get the natural raw microphone sound.

## KICK AND SNARE MICROPHONE 2:

This section lets you control two extra microphone channels for the kick and the snare. You can control the volume, reverb send and phase of these extra channels. The extra kick channel lets you add bite and click to the regular kick sound, while the second snare channel lets you add snare buzz from a microphone placed under the snare.

## TOM PANNING:

These knobs let you position the two tom microphones in the stereo field, from Full Left to full right.

Use 'cmd/ctrl + click' to bring the pan knobs to center.

## STEREO CHANNEL WIDTH:

Use these knobs to control the stereo width of the channels 'Glyn Johns' and 'Room'. Go from mono to extra wide.

Use 'cmd/ctrl + click' to set the stereo width to the default natural value.

*Use one of the built-in grooves and experiment with the knobs and faders: It will be easy and fun to tweak the sound and nicely fit the drums in your track.*

## 2. The master effects:



### FILTERS AND EQUALIZER

- **HPF**: High-Pass Filter to cut out unwanted bass frequencies. Helps to easily integrate the sound into a mix
- **B**: Low frequencies - add or remove bass and weight
- **LM**: Low mids - add punch or thin out the sound and add clarity
- **HM**: High mids - add bite and character
- **H**: High frequencies - add or reduce brilliance
- **LPF**: Low-Pass filter to finely reduce high frequencies and achieve a warmer sound

*Use the High Pass (HP) and the bass knob (L) together to perfectly shape the bass response of the instrument :)*
*To quickly bring one of the control back to its default value, use cmd+click or ctrl+click*

### EFFECTS

- **EQ:** turn on or completely bypass the filters and equaliser
- **DRIVE**: a tape simulation with slight saturation and a warm sound.
- **Comp**: a feedback compressor to slightly increase punch and boost transients.
- **Lim**: a bus compressor to control dynamics, and add a 'pumping' effect

### REVERB:

Control the overall Reverb gain/volume, and pick one of 29 custom Impulse Responses.

*The effects DRIVE, COMP and LIM will react differently based on the mixer settings: you can get more obvious saturation and compression with higher settings, or a cleaner sound by keeping all channels volume knobs low. If you use lower volume settings, you might want to compensate for the overall loss in volume by boosting the instrument's main output slider (top right of Kontakt). On the other end, if you use maximum gain and lots of effects, you might have to turn down Kontakt's output to avoid clipping.*

*Some of the included 'style' instruments use different settings for the EQs and effects: Make sure you check these out!*

*You can assign any knob from the Kontakt user interface to any of your hardware controllers. To do this, right-click on the knob you would like to assign. Choose the option 'learn MIDI CC# Automation'. Then just move a knob on your controller (or the mod wheel). That's it!*

*To unassign the knob, right click on it again, and choose 'remove MIDI automation'*

### 3. HUMANIZE KNOB:
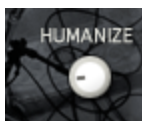
This knob lets you add automatic variations in the dynamics.

When set to 0, there are no dynamic variations. When activated, the velocity values will automatically change in various random amounts for each note played, replicating a drummer's natural dynamic variations.

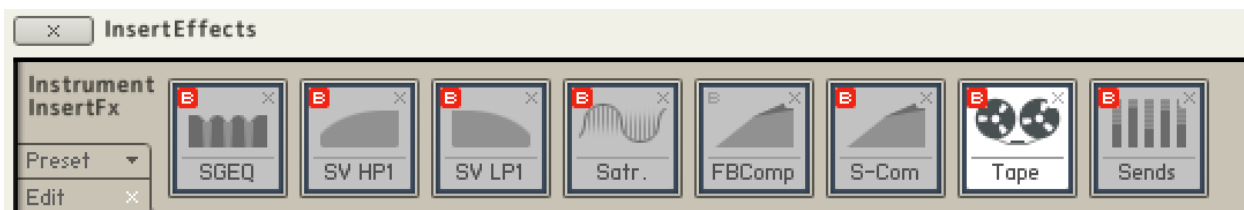*For most realistic results, use moderate values for this Humanize knob (10 o'clock to 2 o'clock)*

## TWEAKING THE EFFECTS INSIDE KONTAKT:

You can easily change the effect parameters or replace effects for the master section.

To do this, first click on the tool at the top left corner of the Kontakt instrument:

Then scroll down to the section 'INSERT EFFECTS':

You can see a chain of 8 effect slots.

The first one (here SGEQ) is a four-band equalizer controlled by the knobs L, LM, HM and M on the user interface.

The second and third effects are the filters. (controlled by the two HP and LP knobs on the interface)

The fourth one (here Satr) corresponds to the interface's Tape knob.

The fifth one (FBComp) is controlled by the 'Comp' knob on the interface

The sixth one (S-Comp) corresponds to the 'Lim' knob on the interface.

*!!! The seventh one (here Tape) is an extra effect slot not linked to any knob on the interface: use this slot to experiment and add creative effects :)*

For each effect, you can press the red letter 'B' to bypass or activate the effect.

Click on the cross (x) to delete the effect, and replace it with a different one by clicking on the +

Click on the center of an effect slot to select it and have access to all effect parameters.

When you're satisfied with the changes, scroll back to the top, and press the tool again to close Kontakt's edit mode.

## !!! SAVING YOUR INSTRUMENTS:

You can then re-save the patch in the files menu:

For single patches, use the function 'save as...' , rename the instrument, and choose the option 'patch only'

Please save your instruments in the original folder.



*Use a different name for your own patches to easily remember them and keep the original patches as well.*

**!!! IMPORTANT NOTE ABOUT CPU USAGE !!!**

All presets were designed to run smoothly on regular computers and laptops. However, according to the power of your computer, you might experience polyphony overload, audio issues or system instability. Here a few tips to avoid this:

- Increase the audio buffer in your DAW or in Kontakt 'Preferences' menu
- **In Kontakt *Options / Engine*, use 'relaxed', 'medium' or 'strict' for the CPU overload protection**
- Try to reduce the number of notes simultaneously played
- Bring the volume down fully for all unused channels: this will turn their samples off!
- Deactivate the BLEED function on all channels
- Shut down other applications and softwares
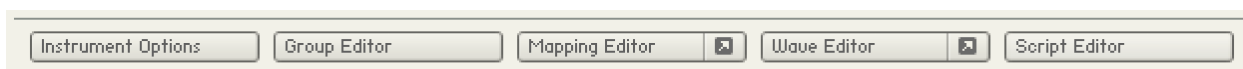- Decrease or increase the maximum polyphony of the patches:
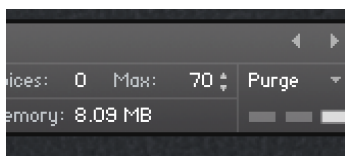


## TWEAKING THE GROOVES AND CREATING YOUR OWN RHYTHMS:

The grooves use a 'Drum Computer' script. You can easily access it and make changes to existing grooves or create your own beats.
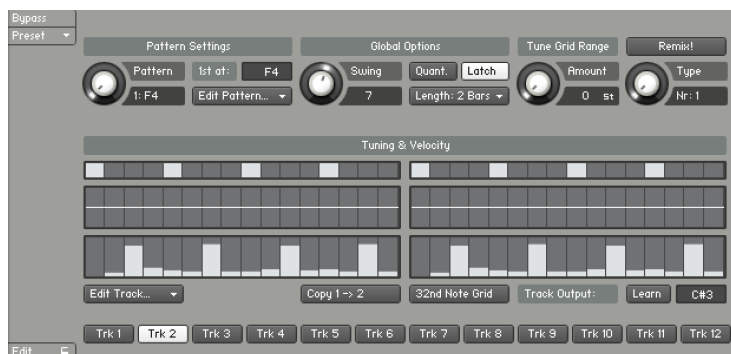
To do this, first click on the tool at the top left corner of the Kontakt instrument:



Then click on the 'Script Editor' tab at the left:



You can now see the Drum Computer interface:

**Here a few tips on how to use this interface:**

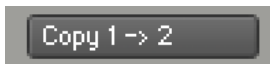Use this knob or press one of the white keys to choose the pattern you want to edit.

Use 'Edit Pattern' to copy, clear or paste a pattern

Use the swing knob to add swing to the groove. Values around 30 will replicate a triplet kind of groove: great for funk and jazz :)

Use this to go from a 1-bar pattern to a two-bar pattern. I like to start by programming a 1-bar pattern only, and then use the function 'copy 1->2' to duplicate it into a 2-bars groove, before making small changes to the second bar.
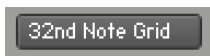
Each track controls a specific note for the instrument.

Press 'Learn' and then press a key to assign a different note to a track

This is where you enter the notes and choose the velocity for the note.

Click this to go between a 16th note grid to a 32nd note grid.

# SAMPLES AND RECORDINGS

The library features 4876 samples organised in 9 folders.

NB: The sample names contain the following information:  Ex: **CY1 Bell_GLYN ST-07.wav**

*Instrument* (Cymbal #1), *articulation* (bell), *microphone* (Glyn Johns setup), *velocity layer* (#7)

Here some additional infos about the recordings and sampling:

*Instruments used:*

The main drum kit used for the recordings is a **TAMA GRANSTAR** Rock kit.

The snare drum 1 is a nicely controlled  **PEARL Steve Ferrone SIGNATURE** snare. The snare drum 2 is a **LUDWIG Black Magic** snare with a more ringy and open tonality.





The Hi-hat and cymbals are Avedis A and K  Zildjian from the early 80s, a Zildjian Heavy Rock Ride, and a PA Meinl Crash-Ride.

***Microphones used:***

- three vintage and modern Beyerdynamic M88 for Kick, Snare, and High Tom close channels
- One Shure SM7 for the Low Tom
- Two vintage U87 in a stereo 'Glyn Johns' setup
- One vintage Neumann TLM170 for mono room
- One vintage AKG C451B for a mono Overhead
- Schoeps CK22 Stereo setup for the Stereo Room
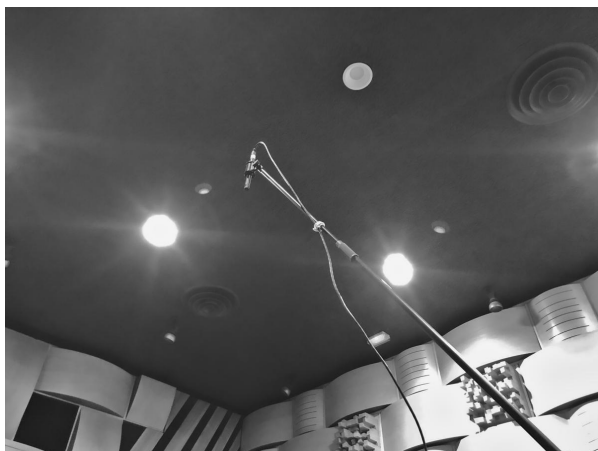
The samples were recorded in the main recording room of Les Studios Palace, in Moulins, June 2020.

# MIDI GROOVES

## The library also includes 110 MIDI files.

All these grooves are 1 to 4 bars midi loops that were specifically created for PALACE ROCK DRUMS. They can be used as great starting points to build a drum track, or simply to get a little inspiration boost. To use these grooves, open the **MIDI FILES** folder and import one or several midi files directly into your DAW. Please refer to your DAW's user guide for more info on how to work with midi files.

*Use the midi files starting with '**Fill_**' as a fill-in / break / intro to quickly build your arrangement. Most grooves have a **BPM tempo indication** for reference.*

*All midi files starting with '**Basic_**' offer a simple groove on one or two drum elements (ex: ride patterns, hi-hat patterns, ...). Use these as starting points and add extra midi notes to create complex beats.*

*Some of these beats and fill-ins were recorded live using pad controllers or keyboards: they have their own 'feel' and are not quantized in order to achieve maximum realism.*

# UPDATES

The included patches are early versions of the software. They were thoroughly checked and tested before release. If you still find bugs or inconsistent behaviour, please report to office@julientauban.com

Also, don't hesitate to send me ideas or requests for future updates.You will be informed via email (from office@julientauban.com) about future updates and add-ons.

# CREDITS

Concept, sampling, editing, mixing, programming and graphics by Julien Tauban.

Recorded at Les Studios Palace, Moulins, France, June 2020

This library is a personal tribute to the wonderful Rock sounds played and recorded at Sound City, and to the ingenious drum recording technique that Mr Glyn Johns invented :)

*If you find a problem using the sample library, have questions or just want to get in touch, don't hesitate to send an email to office@julientauban.com*

*Thanks a lot for reading, I wish you lots of inspiration and fun with PALACE ROCK DRUMS!*

*Best regards,*

*Julien Tauban*

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